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Vol.78, no. 29, Thursday, October 13, 1988

Daily

S U P P L E M E N T



Patti: Sex is never far behind

by Ryan Morey

Patti Rocks is the curious name of a relatively new film by David Burton Morris. *Patti Rocks* is "a serious adult comedy". It is serious because it deals with relationships between the sexes with stark and uncompromising frankness. It justly earns the term *adult* by containing just about the coarsest conversations ever captured on celluloid. And it is a comedy because the ironies and idiocies of real relationships often surpass the wildest farces.

The film first appeared in Montreal in the fall of 1987 as part of Le Festival International du Nouveau Cinéma, but is only now, thanks to the creation of Le Rialto repertory theatre, seeing its official Montréal release.

The story picks up on two working class friends twelve years after they appeared in Morris' first critically acclaimed film, *Loose Ends*. Billy Regis (Chris Mulkey) and Eddie Hassit (John Jenkins), who have since drifted apart, are reunited

for an all-night automotive trek. The reason for the journey is to reach Patti (Karen Landry), who is pregnant by the married Billy, and convince her to have an abortion.

The drive to Patti's constitutes the bulk of the film, providing the slow-witted Billy to expound on his macho theories of sex, marriage and misogyny with a raucy realism that has perhaps only previously made it from locker room to big screen in *Déclin de L'Empire Americain*. Meanwhile the disillusioned Eddie just drinks and listens. Their trip is humourously punctuated by a run in with a skunk which leaves Billy in the freezing cold and boxer shorts. When an equally ribald woman pulls up to capitalize on Billy's situation, his womanizing bragadochio is put to the test. He runs away.

As the pair finally arrive at Patti's, reality and big talk collide. Patti is not the insecure, unreasonable stereotype that Eddie and the audience have been



lead to expect. In fact, she is a very independent, intelligent and sexually adventurous woman capable of the same attitudes as Billy. She describes Billy as "cute and a good lay," but is determined to have the baby, alone. It is at this point that Eddie, up till now a quiet and lonely sounding board for Billy's sexual fantasies, is drawn in, providing the emotional understanding of which Billy seems incapable. But in the movie, as in real life, sex is never far behind.

The initial reaction is to dismiss Billy as only capable of relating to women in sexual terms, and to assume that his need to degrade them is based on fear. However, this film never allows the viewer to conveniently file away any of the characters or their relationships. In fact when dealing with the women in his life, Billy displays a somewhat warped, yet almost touching sensitivity which betrays his studly pontifications.

Though the story line might suggest a film that is theatrical and visually stagnant, Morris and cinematographer Gregory Cummings keep things interesting. There is a compelling reality to many of the shots, including a particularly tangible sex scene. But even Morris cannot resist a very clever trick with a mirror, one of the few times the audience is obviously reminded that they are doing the movie-experience thing.

The strength of the script is that it reveals self-contradictory traits in the characters that raise them off the screen and create a sense of hyper-realism. *Patti Rocks* is film that goes against the accepted function of "movies" in our society: instead of allowing us to escape from reality, it forces us to deal with relationships and sexual politics on a personal level. It is also very funny.

Patti Rocks opens Friday night, Oct. 14, at Le Rialto, 5723 Parc on the corner of Bernard. And this year instead of going on about all the old classics and great art films you've been dying to see, get out and support your only English repertory theatre. Or we're going to lose it, it's that simple.

Down-trodden radios unite!

by Schmuck

It's not often that one can escape from midterm slugginess and do something worthwhile at the same time. So you'd best take advantage of the National Campus Radio Benefit at FOUFOUNES this weekend.

As you may not know, McGill's radio station CKUT (90.3 FM) is part of an organization known as the National Campus/Community Radio Association. The NCRA is a volunteer association that functions as a coordinating facility for campus and community radio stations in Canada. Its job is to consolidate their strengths in such a way as to improve communication between them and strive towards developing common interests.

These stations, behind the united voice of the NCRA, can then attempt to form lobby groups to interact with such government institutions as the CRTC and the Ministry of Com-

munications. The NCRA also works as a liaison between campus/community stations and record companies in order to obtain (quite frankly) free albums. After all, campus radio is hardly a commercial venture with the bargaining powers of excess revenue to wield.

At present, the NCRA operates from the current (volunteer, of course) coordinator's residence in Montreal. Even though the group has existed for about ten years now (off and on), it has only in the last two to three years begun to realize its potential. This potential requires financial backing, and the NCRA presently receives fees from all member stations, but not much more.

Unlike other organizations of its kind, for example LARK in Québec, which is responsible for community radio in the province, the national organization has not received government grants. According to a volunteer staffer at the national office, money has been held up in the past by the NCRA's ina-

bility to prepare a convincing grant application. The efficiency of the organization is improving, however, and they hope to overcome this obstacle soon. And because better organization requires more funding, the NCRA is now reaching out for public support (that means from we passive beneficiaries of campus radio).

The NCRA will be holding a benefit October 13-15 at FOUFOUNES, that radiant black star of Montreal clubs, with the hope that the money generated will help pay phone bills, publish their newsletter (a crucial element of communication) and eventually set them up in a 'more appropriate business atmosphere', meaning that they'll get office space. With greater financial stability, the NCRA will be able to approach campus/community broadcasting with a more unified and believable mandate.

This trilogy of evenings will include appropriately local and other independent musicians, offering their aid for free. On

Thursday, October 13 Deja Voodoo (legendary sludgibilly prophets) will be accompanied by Town Cryer and Psyche. On the 14th, go and see the Jellyfish Bables from the east coast, along with NIC, The Straight Jackets, and Heimlich Manoeuvre (not to be mistaken for a demonstration of life-saving techniques). And don't be a toad and fail to rise up for Saturday's show, including the Purple Toads, Fall-Safe and Rise.

All of these bands find most of their support from the campus constituency, and get little airplay outside the purview of NCRA stations. So they have a vested interest in the success and quality of the benefit and will no doubt be giving it "a hundred and ten percent," as Redmen coaches and others unlikely to be hanging out at FOUFOUNES this weekend have been known to say.

Each night is the price of a pack and a half of cigarettes (so let's face it, you can afford it) and start at 20h on the dot. For more info call 393-9047.

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Cronenberg as depressing as The Wall?

by Tracy Wallace

If you agree that the subjects of twisted identical-twin gynecologists, mutant women, and drug addiction seem best suited to some cult 1950s horror flick, you'll be as surprised as I was to see these topics sanely and intelligently treated in director David Cronenberg's latest film *Dead Ringers*.

Set in Toronto in the '80s, *Dead Ringers* is the story of Eliot and Beverly Mantle (both played by Jeremy Irons), twins who operate a prestigious 'female fertility clinic'.

Eliot is the extrovert, a smooth political charmer who represents the polished style of the Mantle duo. His opposite, Beverly, is the substance, a weakling with a girl's name, who meekly does all the research while baby brother collects the awards. This typifies the whole relationship between the Mantle twins, in addition to the fact that they share everything— practice, apartment, and sexual relationships. They have no distinct identities and are perceived by the world and by themselves as a single unit.

Needless to say the concept of the symbiotic Mantle twins can't go on forever. Their singularity is challenged when actress Claire Niveau (Genevieve Bujold) appears on the scene and refuses to treat the brothers as one. More importantly, Beverly falls in love with Claire and realizes that she is something he does not wish to share with Eliot.

The struggle for a separate identity this situation creates and the painful separation it entails is the unravelling of the twins. Their inability to deal with the situation leads to their obsessions with women, drug addiction, and eventually death.

The performances in the film are excellent. Jeremy Irons brings multi-dimensional detail to both roles. It is easy to make the mistake of believing that there are actually two twin actors. Genevieve Bujold is also very convincing in her portrayal of an actress who ranges from worldly woman to scared little girl. The only flaw in the mixture is the overdone acting of the extras. Although extras are obviously a lesser aspect of the

over-all picture, they do take away from the polish of the film. Their only saving grace is the slight humour they add.

Technically the film is mind-boggling. Cronenberg integrates the twins amazingly well. They not only share the screen without reminding us of the cheap special effects in *Bewitched* or *Gilligan's Island*, but they continually interact with each other, always achieving eye contact and emotional realism.

The twins predicament poses a two-sided issue. First, it presents the identity problems associated with being an identical twin. On a more general level, however, viewers are forced to examine the need for a distinct identity and the hardships of separation that are universally applicable. Cronenberg takes advantage of the powerful potential of the medium to educate

the viewer by compelling an analysis of both the film and one's self.

Intelligent analysis is the legacy of films such as *The Wall* and Kubrick's *A Clockwork Orange*—

movies that dare to be depressing and to go beyond the more common level of simply laughing at our neuroses.

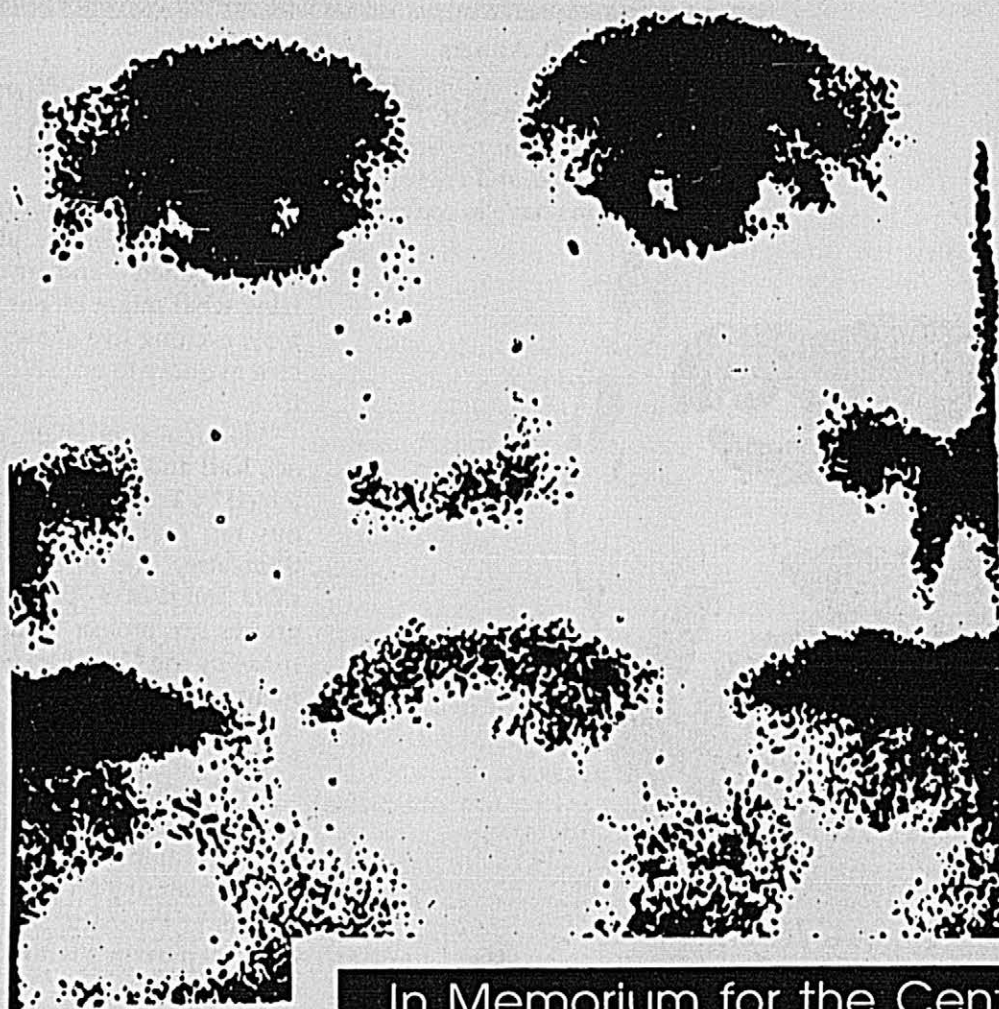
In short, *Dead Ringers* is not a film that will help you escape your problems, but a remarkable film that will leave you full of thoughts about your own predicament (and your twin's, if you happen to have one!)

The Daily is proud to continue the proud, majestic and somewhat unbalanced tradition of Graphic Reviews with this contribution from Ken Dobell, whose comment on this show at the Centaur theatre was—

"Vittorio touched my heart — I thought of Gondolas!"



The Chain
a play by
Vittorio Rossi



In Memorium for the Centre on Research and Teaching on Women

Dr. Margaret Gillett, the founding director of the Centre for Research and Teaching on Women (MCRTW), has resigned from this position as a result of decisions made by the "advisory" committee of the Centre.

Margaret Gillett is the Macdonald Professor of Education and has been associated with women's issues for most of her twenty-four years at McGill. She is a founding member of the Senate Committee on Women and was its first Chair. Dr. Gillett is the author of *We Walked Very Warily: A History of Women at McGill*, the first history of women at any Canadian university. While there are other women on campus that have contributed to the founding of the Centre, Dr. Gillett is responsible for the energy and initiative, over a period of thirteen years, that led to the establishment of the MCRTW.

In the light of this situation, it appears that Dr. Gillett's resignation was the only professional and ethical option she had under what would seem to be considerable pressure from her 11 member "advisory" committee. This raises a number of questions that we would like to see answered:

1. Why has Dr. Gillett, the most active person on campus dealing with women's issues, resigned as the Director of MCRTW?
2. Why did VP Sam Freedman accept this resignation outright, without an inquiry into the circumstances that brought it about?
3. Can an advisory committee over-rule the decisions of its director?
4. In a centre whose implicit purpose is the promotion of women's cooperation and collaboration, will future academics be inclined to accept a position in research at the Centre knowing that the advisory committee has acted in an irresponsible manner in the past?
5. Will the "advisory committee" address the accusations of unprofessional and unethical behavior that have been levelled at it over this situation?
6. Do the actions of the "advisory committee" represent the objectives of a women's studies centre?
7. Does the Centre require an altogether new advisory committee for it to be a credible institution?
8. As the Centre is the brainchild of the Senate Committee on Women, will it take positive action to clarify the situation or is it just a token committee of women's issues on campus?

Concerned McGill Students

by John Q. Aimers

What do a reggae band, a fierce rapper, an experimental theatre troupe, and a new repertory cinema have in common?



Ben-eft at Rialto

They all want Ben Johnson to "run again"—despite all that has happened—and are organizing what might be one of the most exciting live shows in recent memory to urge him to do it.

Montreal's premier reggae act, Kali and Dub Inc. is being joined by Freaky D, the notorious rap monger and Theatre Shmeatre, one of Montreal's most innovative performance groups to protest a decision made by the Canadian government which they claim involves issues beyond the realm of athleticism.

Under the title "Run Again Ben!—a Concert for Justice" those acts along with many others are planning an all-out concert night this Saturday, October 15, at the new Rialto Theatre on Ave. du Parc.

"We don't believe the issue of whether he took drugs or not is important now," Kali of Kali and Dub told the *Daily*. "The government destroyed Ben in the eyes of the world and banned him from running for life. He was sentenced without trial. Some people think that Johnson must be punished, but everyone believes that he must run again."

"Johnson may be fast," remarked another one of the organizers, "but the Canadian government was even faster in destroying him, and the hopes he carried with him. Most Canadians still believe in Johnson-

whether he took drugs or not."

What the committee behind the benefit finds most shocking—and perhaps most important—about this muscle vs. morals struggle is the speed and the aggression by which a celebrated national hero was transformed into an immigrant drug-user by the government and the media.

"I think any other country would have stood by their man at least until he was proven guilty," said Kali. "But not Canada. The government's immediate reaction was to label him an immigrant. A lot of people are hurting. Any immigrant would be saying, 'That could have been me'. Canadian one day, lousy immigrant the next."

Whether focusing on the Johnson incident is the most apt way to combat governmental racism is debatable, but the event will be of benefit in other, more practical ways as well. The money is being donated to the Garde Manger, a little burghundy Food Bank which distributes food and other essentials to the hungry people around the city.

"It's the most direct and immediate way of doing something useful with the raised money," said Kali. "Money from the event goes right to getting food to the starved in our own city."

And politics aside, the show will be worth seeing. Kali and Dub Inc. is a dance band

squared. Allegedly, even the security guards have often been caught dancing at K and D gigs. Kali and Dub have just released an album and their video is currently running on the national music channels.

Freaky D is easily the city's most sought after rap act. It combines hard hitting, bombastic rapping with a certain sense of sexuality that, as we are told, drives the crowd to an orgasmic frenzy.

Theatre Shmeatre is originality incarnate, creativity on steroids. One of their many talents lies in creating instantaneous rock songs at the audience's request.

The Seventh Seal is the recent addition to the line-up. An all-woman band, it promises to add even greater variety and spunk to the evening.

Having been endorsed by the Concordia University Student association, NDG Black Community Centre, Artifact and the Quebec Black coalition, "Run Again Ben!" promises to be the most original show in town this week, whatever your athletic/moralistic outlook. Moreover, it is being held at the Rialto... need we say more?

Anybody wishing to participate or endorse "Run Again Ben!" can call 877-6330 for information. The Rialto is located at 5723 Ave. du Parc. Take the 80 from Place de Arts.

weekend listings weekend listings weekend listings weekend listings

by: Manzy Rhino Hagoo
Tonight, tonight, tonight, aahaaah (I hate that bald man): The first of the three nights of benefit concert festival for National Campus and Commu-

nity Radio Association kicks off with the infernally hot Dejavooodoo, Town Cryers and Psyche at Foufoun's, 8 pee-ehm. Folk rock with Mere Image at Rising Sun as well as this very

uncomfortably strange sounding band, The Royal Canadian Maple Saps at Tycoon.

As if all this is not enough, the NFB has organized a festival of free films about Women starting off tonight at 19h with a profile of one of the earliest, but however now late, Canadian labour activists, Pat Shulz starring in *Worth Every Minute*, and also *Legacy of Mary Mc Ewan*, about the first Canadian feminist psychiatrist. Kubrick's *Lolita* (which is so bad that poor Nabokov was forced to publish his original script to save face,) also a Hitchcock-Stewart double-bill *Rear Window* and *Vertigo* at The Rialto 19h and 21h respectively

Last but not least a lecture on "Marx and Heterogeneity: Thinking the Lumpenproletariat" by some guy from the States (who obviously has an idealistic view of the Masses' vocabulary.)

Friday Oct 14: Trust me: the best thing happening tonight is

a screening of Spielberg's first film ever *The Duel* at Ouimetoscope 21h30. This was made before those green things crossed the ozone layer to castrate Spielberg of his creative brain cells and is therefore simply a brilliant film. Otherwise, Campus Rock benefit concerts continue with Jelly-fish Babies, UIC, Straitjackets and Heimlich Manouever at Foufoun's. None of the Above at Station 10 (unless you believe in the quantum theory and can believe that they can be at both places at once.) Jazz walks tall with the Mick Gotic Quartet tonight and tomorrow night at Cafe Theleme 21h30-

There is also Orson Welles's surreal interpretation of Kafka's *The Trial* with Anthony Perkins and Welles himself, at the Conservatoire, 21h as well as Goddard's *Bande et Part* at the Cinemateque, 20h35. Theatre Sports, of course, lives on at the Player's Theatre.

Saturday October 15: Run again Ben! at The Rialto (see the John Q. Aimers Piece elsewhere.) Last night of Campus Benefit concerts with Fail Safe, Rise, and Purple Toads. There is Orealis (Celtic folk) at Golem: those leaflets look very promising and appropriately working class. Station 10 shall be rocked by The Cynics, a Pennsylvania garage band

Lots and lots of incredible films tonight. (Nothing, however, by Wenders, much to our chagrin.) Fritz Lang's *Women at the Window* and Trauffaut's *Fahrenheit 451* at the Cinemateque 18h35 and 20h35, and MFS is showing David Lynch's *Eraserhead* (Rubberhead got them an X rating, so they had to change the title) 20h, leak 132.

Sunday October 16: Indian Ashwin Batish plays his Electric Sitar (indeed, Sitar) at Foufoun's 21h. Very raunchy Jerry Jerry at American Rock

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The Daily is a founding member of Canadian University Press (CUP), Presse
étudiante du Québec (PEQ), Publ-peq and CampusPlus.

International jazz & DNA

by Michael Day

When I arrived in Victoriaville, I noticed that almost every window space and lamp pole had advertising for the city's **International Festival Musique Actuelle**. It all seemed in vain, for not one of the townies I asked could tell me where any of the activities were taking place; only after I asked a dark mysterious looking young couple (definitely not townies) could I continue my quest for entertainment.

Victoriaville is a thoughtful setting for the Sixth (and every) International Music Actuelle Festival. This is so because of its paradoxical character, at once indifferent and intimate. A festival of this magnitude couldn't exist in a big city and have the same performer/composer interaction that Victoriaville assures. A large percentage of ticket holders were from Ontario, Québec, New York, and even the West Coast.

International is the key word here. Many well-known European artists made their North American debuts in Victoriaville last weekend. The intelli-

piece. At times, three pianists would be at one piano and the fourth player would be improvising on the other.

Also new to North America was the Dutch Octet headed by Maarten Altena. His music has been compared to the quivive state that one might be in when watching an Alfred Hitchcock film. His music seems meticulous upon a first hearing, but soon one realizes it is all organized specifically for the unique timbral elements which shimmer through. Maarten himself has a strict classical background, through years of playing upright bass with the likes of Steve Lacey, Derek Bailey and Anthony Braxton.

On Saturday, a concert took place that consisted of three composer-improvisors of reknown on the international scene. Japanese percussionist Sabu Toyozume, Belgian pianist Fred Van Hove, and American trumpeter Leo Smith (a rasta man) performed a continuous 90 minutes of free jazz—improvisation knowing no barrier. There were moments when you might wish to be raking leaves instead, but seconds

pered through a number of improvisations, managing to twist and untwist my emotions in knots.

At a conference preceding the show, Zorn cited his varied musical influences including hard core, country, blues, African Folk Music, classical pop, etc., which comprise the thousands of albums in his notorious collection. His band *Naked City* performs just that, a bombardment of songs from all different genres.

Most prominent amongst these mentors were composers for film like Henry Mancini, Gerry Goldsmith, and Alex North. He made an interesting statement calling down Stanley Kubrick's artistic integrity in 2001—A Space Odyssey. Alex North wrote an incredible score for the film, only to be replaced at the last minute by pop-classical tunes like Strauss's "Blue Danube Waltz". Zorn commented, "Give me a break, this makes me sick." Zorn is expected to do the soundtrack for the upcoming movie "Zippy the Pinhead," and hopes to be treated better than North was.

Frith also spoke about his involvement with filmmakers, such as Peter Metler (Toronto)—whose film "The Top of His Head" will be graced by Frith music—and Montréal animator Pierre Hébert with whom he did many live shows. He described the importance of recognizing background noise as music. Not only composing musical interludes, Frith uses rural sound environment noise and implants it on to the image of an urban setting. He also takes sounds of trains and organizes it rhythmically and harmonially to create music. These are all subtle effects which will enhance the coming film greatly.

The Anthony Braxton Ensemble was the highlight of the festival. His ensemble consisted of George Lewis (trombone), Joelle Léandre (double Bass), Gerry Hemingway (drums), Bobby Naughton (vibes), and the legendary British saxophonist Evan Parker. Braxton is amongst the greatest musical minds of the 20th century. Although it is almost impossible to describe what went down during his performance, Braxton did reveal to us in his own way a highly organized and advanced music. Alien sounds permeated the Grand Café leaving the listener helpless to its course of nature.

Anthony Braxton's music

draws in the intuitive powers of the performer. He sets up a skeleton composition and lets the performer improvise in their own original manner. Braxton spoke about a number of his concerns, from world transformation, Plato and value systems, to politics and Buckminster Fuller.

He went on to describe his music as a '3-partial sound entity model that demonstrates individual postulation and logic from a single plane (individual to individual) to the collective plane, being interactive strategies, structural strategies and concepts for ensemble.'

DNA, and creating new forms of genetic materials. He takes apart previously composed pieces, dissects them and incorporates them into newly orchestrated formats. In this way, he is similar to master artists John Coltrane, Warren Marsh, Evan Parker and Bessie Smith. Braxton pointed out their awesome struggle to move forward in the music rather than conform to current trends.

Braxton also spoke of the sickness of the world and of the "Reagan Era Disease", and the significance of Japan buying out CBS records, saying the Japa-



nese are more open to his genre of music. Braxton also stated, "I see no reason to be involved in music if I have to demonstrate music I don't believe in. Of course...this is not a good market place strategy."

This is the philosophy that empowers both the Victoriaville Festival and the artists who participate in it. The festival has been instrumental (groan) in providing a meeting place for modern musicians, and increasing the chances that they might make a living despite their tendency to travel against the marketing grain. Furthermore, it grants people from across Canada and especially in Québec the opportunity to work with (as have locals Fat and René Lussier) and witness the best of the international avant-garde.



gent, musically ethnic Lewis Scлавis Quartet from France, the splintering Piano Kwartet from Belgium, the suspenseful Maarten Altena Octet (Holland), Gestalt and Jive (Germany, France), Aki Takase (Japan), and Maria Joao (Portugal), and a new group called Nimal (US, Switzerland, Yugoslavia).

The first show I saw on Friday night was under the category of "Soirée Européenne". Four Belgians, Walter Hus, Christian Leroy, Eddy Loosen and Fred Van Hove. The stage was set with two Steinway grands facing each other. Their performance was ravaging and whimsical. Every piece flowed into the next. They were playing a variation of musical chairs, switching pianos with almost every

later you'd find yourself drawn into the meditative mood of the music.

In an interview, Van Hove stated a concern that seems to be prevalent among all of the attending artists—the industry's control on distribution and material sold. He said that East Germans are more open to varied entertainment because of the lack of American-style media over-hype.

Fred Frith and John Zorn were possibly the most well-known performers at Victoriaville. Both are composers and virtuoso instrumentalists (Frith on guitar and Zorn on sax). It was hard to get over the brilliance of their technical ability and fully appreciate the music. During their performance, they scam-

Today:
NDP McGill: Come meet Ruth Rose the Westmount-St. Henri candidate today at 15h, Union 310.
QPIRG—Québec Public Interest Research Group—McGill Organizing Club presents Craig Siegel, the Chair of the Student Board of Directors of NY PIRG speaking on "Student Activism and PIRGs," tonight at 19h in Leacock 15. For info call Marinda at 844-5160.
Women's Union General Meeting today at 16h30, Union 423. New and old members extremely welcome. 398-6823.
Players' Theatresports: Improv comedy tonight and every Thursday in the Alley at 22h. FREE ADMISSION!!!!
Southern Africa Committee planning for Nov 3 Mozambique benefit, all welcome, today at 17h in the Alley. Call 279-7143 for info.
GALOM Film Night tonight in the International Students Lounge, 19h30. Film to be announced. 398-6822.
McGill Film Society presents *Lolita* UK 1962 (152 min.), Dir.: Stanley Kubrick. Leacock 132, 20h.
Etude de la Bible Francophone—discussions et lecture dans une atmosphère très "relaxée." Union 410, de 13h30-15h. Apportez votre "lunch." Organisé par le McGill Christian Fellowship.
McGill English Dept. presents visiting lecturer Peter Stallybrass of Dartmouth College, New Hampshire, speaking on "Marx and Heterogeneity: Thinking the Lumpenproletariat" with reference to Marx's 18th Brumaire. Leacock 232, 15h. Call 398-6558.
Chaplaincy Service: International Student's Dinner, Newman Centre, 3484 Peel Street, 18h. All International Students and Friends/Buddies are invited to an informal get-together and light supper.
PC McGill general meeting 16h30 Union Basement 09/10.
Religious Studies Dept. presents Prof. James B. Wiggins, Chair of Syracuse University Dept. of Religion speaking on "Reflections on Studying Religion: Quandries and Promises," 12h-13h,

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Presentation Times: 10:30 & 11:15 a.m.

Place: Bronfman Bldg. Rm. 402

CLASSIFIEDS

Ads may be placed through the *Daily* business office, room B-17, Union Building, 9h00 - 15h00. Deadline is 14h00 two weekdays prior to date of publication.

McGill students: \$3.00 per day; \$7.00 for 3 consecutive days. McGill Faculty and Staff: \$4.00 per day; \$2.00 per day for more than 3 consecutive days. All others: \$4.50 per day. There is a 25 word limit. There will be a charge of 25¢ for each word over the limit. Boxed ads are available at \$4.00 per ad per day - no discounts on boxing. **EXACT CHANGE ONLY PLEASE.**

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LOST: Black Levi's Jean Jacket and wallet at Union Ballroom at Pubnile on Oct 7th. Great Sentimental value. Please call Joanne, 653-6852.

374 - PERSONAL

Need Information? Feeling lonely? Just want to chat? Then call McGill Nightline! We are students talking to students. 398-6246, 7 days a week, 6 p.m. to 3 a.m. Anonymous and confidential.

Sabina Bollelann(?) in air and Space Law call me about your father's Eurocheque, Susan 481-8870.

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Actors In 20's wanted for advanced student film. Call Joe at 931-3199.

Make a point of signing the McGill Legal Aid Clinic Petition! Help support an essential service that exists to help you! For information call 398-6792.

St. Martha's In the Basement. Informal, ecumenical Christian community. Sunday, Oct. 16, 10:30 am worship led by Student Christian Movement. 3521 University. 398-4104. Rev. Roberta Clare.

Auditions: McGill Dance Ensemble needs Males and Females interested in dancing in our X-Mas and Spring shows. Friday October 14th, 5:00 pm. Currie Gym - 3rd floor (Dance Studio). Bring tap, ballet, jazzshoes or barefeet.

Exams are approaching and studyings bleak. It seems you've been skipping classes this week. Give us a call and tell us the news, Maybe Nightline can cure your anxiety blues. 398-6246.

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